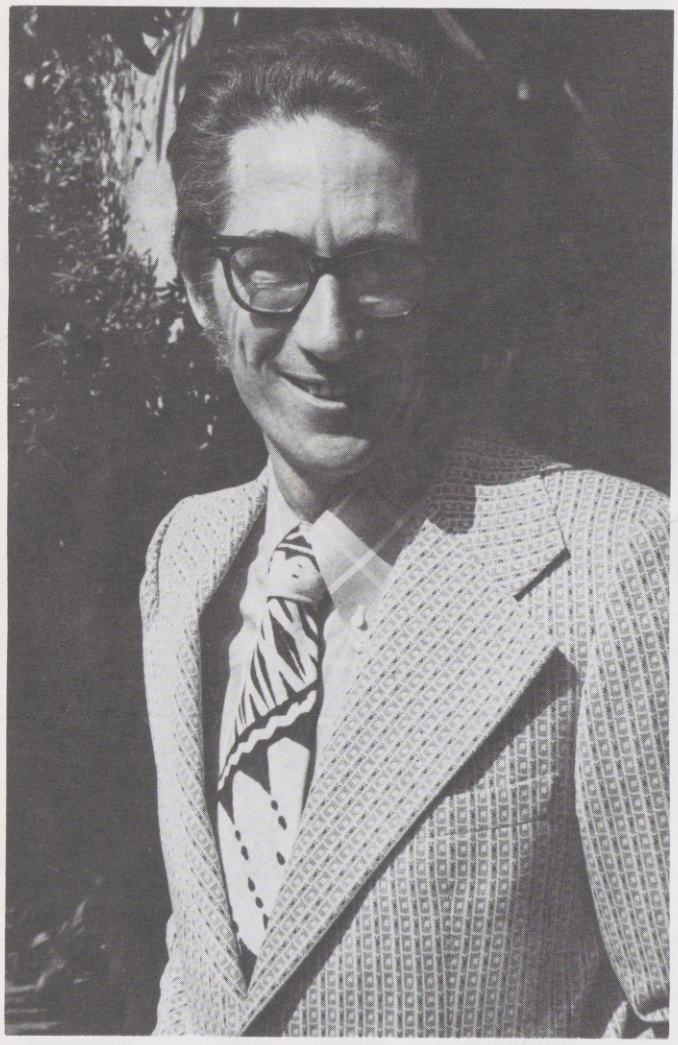
c. Nov. 1974

SFA EYE

ETCHING BY DAVID MELLON

LOOKING AHEAD...



ARNOLD HERSTAND

The San Francisco Art Institute's new President, Arnold Herstand, began his term with the start of the Fall semester. Mr. Herstand came to San Francisco from the Minneapolis College of Art and Design where he was President from 1963 until this year. At MCAD he revitalized the ailing college by doubling the number of students, constructing a new art school to house them, and by attracting more students from all around the country to what was previously only a regionally known college.

Prior to his term at MCAD, Mr. Herstand spent nine years at Colgate University directing the core program in music and art. He holds a B.F.A. from Yale and an M.A. from Columbia, both in Art History.

TUITION INCREASE?

Of prime concern to students at SFAI is the issue of more and more frequent tuition increases. In fall, 1972 full-time tuition was $770 per semester – by this fall tuition had risen to $980, an increase of over 20% in two years. In an interview with the EYE, Mr. Herstand replied that although tuition had risen dramatically here, it was still significantly less than other private art schools (one semester at the Kansas City Art Institute is $1,325 and at the Rhode Island School of Design, $1,600). He sees additional impending tuition increases at SFAI as inevitable.

Within the past year the Institute has had difficulty balancing its budget despite the tuition hikes, and Mr. Herstand foresees a 1974/75 deficit of approximately $25,000. This figure does not include an $84,000 loan for the renovation of the Photo Department that is a major outstanding debt.

Hope had been raised by students that with Herstand's arrival, an intensive fund-raising effort outside the school would forstall any major tuition increases. This, along with the return of free road maps, nickle candy bars, and Judge Crater all appear highly unlikely. Tuition will go up, but the new President hopes to take some of the bite out of the increase by increasing the number of students receiving scholarship aid in some form. Mr. Herstand said that as new outside funds are raised, student scholarships (now $100,000 a year) will have first priority, followed by increased faculty compensation programs. Third on the list is improvement and rehabilitation of the Institute's existing physical plant.

To raise funds for these programs and to create a substantial endowment for future development, Mr. Herstand has proposed hiring a full-time Director of Development to direct fund-raising efforts. He estimates the total yearly cost of running this new office (including staff) at approximately $24,000. As President, he sees his duties as directing the fund-raising process and meeting major contributors, with the Development Director handling the day-to-day, long term process of generating a large endowment.

FACULTY TERM APPOINTMENTS

Mr. Herstand feel that the current policy of paying instructors the same wage regardless of ability or tenure at SFAI is due for revision. Instructors here are paid a flat rate for each class taught, with the average full-time yearly salary at $11,600. In contrast, at Minneapolis (a smaller school) salaries ranged from $9,500 for a beginning instructor to a top of $17,000 for a full professor. He would also eliminate the current semester contract system for a term appointment program in which new instructors are awarded successive one year contracts on the basis of ability. After a two year trial period they are either promoted or asked to leave. Term contracts are awarded for 3 years to associate professors and for 5 years to full professors.

Student faculty evaluations in combination with long written administrative evaluations would be of major importance under the term system, providing a more visible and objective faculty promotion system than we have now. However, we see a major potential point of contention in the criteria that Mr. Herstand would use for upper-level promotions. At MCAD one had to have been recognized by one's artistic peers as having "a national reputation his or her field" in addition to proven teaching ability. For a full professorship an "international reputation" was required under the same circumstances. This strikes us as a highly ambiguous criteria that smacks of the old "publish or perish" syndrome in other universities. Is a more flamboyant or publicity-conscious artist necessarily a better teacher than one who chooses not to play the art game? Some schools like RISD have hired "name" artists to attract students only to find that the students were less than ecstatic over their teaching ability. The EYE would like to hear from other students concerning this.

In addition to the permanent faculty, Mr. Herstand would also like to extend the visiting artist program and institute a new artist-in-residence program. Under the latter proposal, various international artists would be invited to live and teach here for one or two semesters.

CAPITAL IMPROVEMENTS

Mr. Herstand also remarked that new funds will be sought

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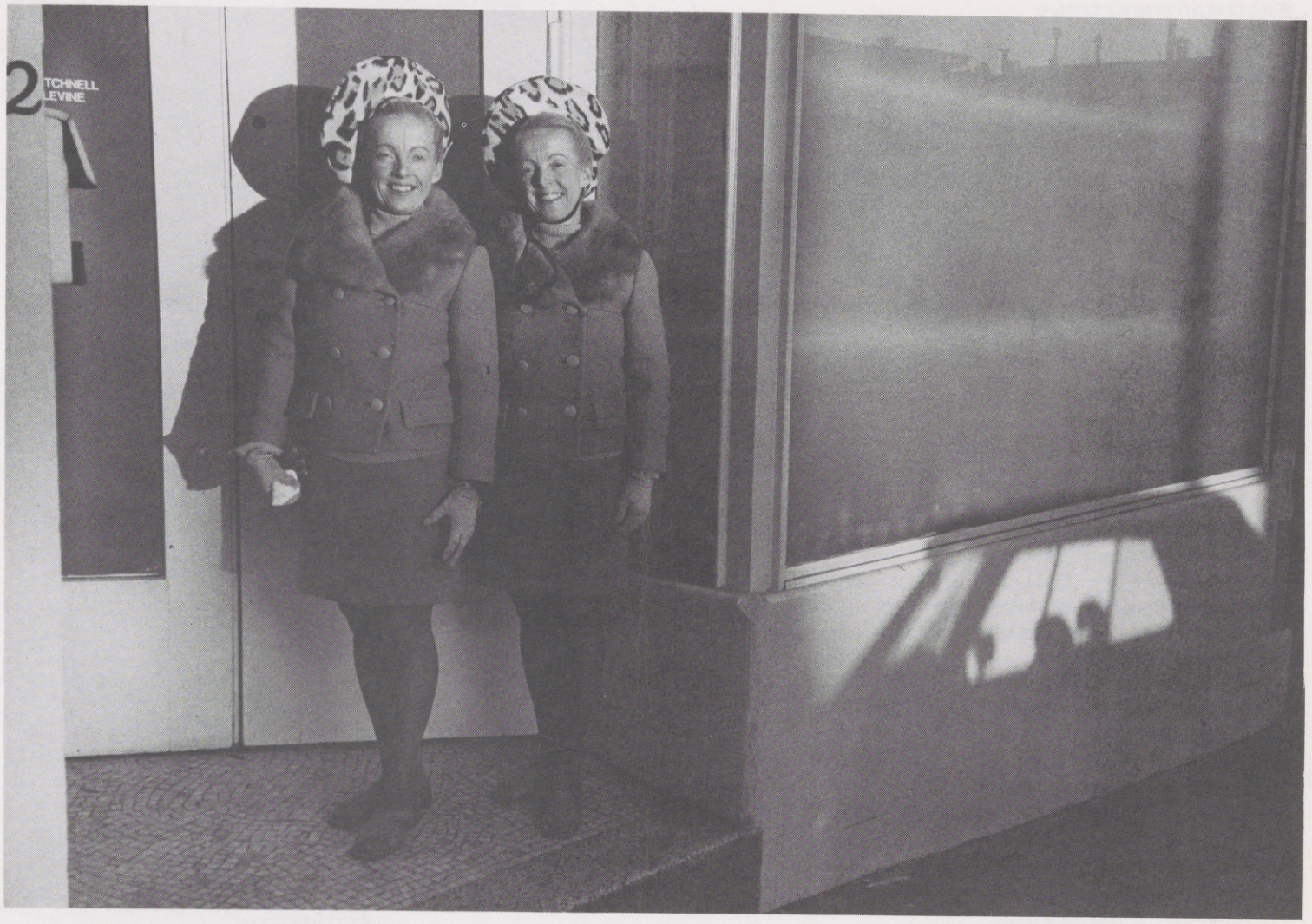


LYNN MUELLER

WHERE IS OUR MONEY GOING?

I will like to inform you of some of the politics at the school which has disturbed me.

Essentially the issue is whether or not the administration is taking too much money from the budget of the school and not consulting the students where as, there are plenty of things that the institute can do better on—

I Books (better library facilities, ie. lights)
II More room in painting and drawing
III Photography equipment
IV Video equipment and facilities

And I am sure there are many more things.

87% of the school's income comes from tuition.

Well, here are some facts of what is going on to the best of my knowledge, in the administration.

Ted Elliot the Pres. resigned and Arnold Herstand became Pres. in Sept.

Herstand's salary is approximately 10,000 above Ted Elliot's (the former Pres.) Plus a liberal expense account (ie. American Express Card.)

The idea of Herstand getting approximately $10,000 more was with the understanding that he was an exceptional fund raiser (10,000 justified by his exceptional fund raising ability).

Now, there is also going to be a Development Officer and Sec. which wasn't part of his explicit contract, but it was expressed on the side. (Gentlemen's agreement.)

Before a dollar has been raised approximately $40,000 has been authorized for the development officer and Sec.+(new Italian furniture for his office.)

Here are some quotes from the Minneapolis Star:

Wed., May 29, 1974

(Title of the article)

Departing Arts College Head Will Be Own Boss Now-

"At the S.F. Art Institute, I will be my own boss. The success or failure of that institution will be directly up to me and my relationship with the board of directors."

That sort of challenge he added is one he couldn't refuse. "You have to love administration and find it creative.", he remarked. "Otherwise you shouldn't do it; it's too much of a drag. There's a difference between management and leadership. I think management is boring."

A concerned student.

SUC NEWS

SUC FILLS OFFICES

At the October 9, 1974 meeting of the SFAI Student Unity Council, the members continued and completed elections for Council and school committee offices. Lawrence Smithy and Rafih Benjelloun (who replaced resigned member Arthur Hardiman) are the Co-Chairpersons of this semester's Council. Other offices filled are as follows:

Treasurer, Lori Surryhne; Secretary, Pat Maleck; Student Trustees, Lawrence Smithy, Batyah Halpern, and David Best; College Committee, Lawrence Smithy and Sandy Spangler; Finance Committee, Lawrence Smithy; Governance Committee, Batyah Halpern; Development Committee, Debbie Kaplan and Rafih Benjelloun; Faculty Evaluations Committee, Susan Brody, Lori Surryhne, Rafih Benjelloun, Gwen Reginsky and Pat Maleck; Gallery Committee Chairperson, Rafih Benjelloun.

The next SUC meeting will focus on specific goals for this semester's Council. Items to be put on the agenda should be given to Lawrence or Rafih in Filmmaking.

FRED MARTIN RESIGNS

Dear Everybody,

Around about October first will begin my tenth year as Director of the College of the San Francisco Art Institute. In these next few paragraphs, I must tell you why this tenth year must also be my last year in this position. This is not a sudden decision; it has been evident to me for almost a year that it would be necessary for me to resign at the end of this academic year – or sooner if possible – and it has been clear for several months that the first Board meeting of the year is the appropriate time to announce my decision.

The reasons are simple, and personal. I must pay attention now, maximum attention, to the growth of my work and thought. After so many years of putting the world's affairs first, now I must place first my own growth as an artist. I know that you will understand this, because art and the development and making of it are what we are all about. It's just that now I can't wait any longer; I have to do myself what we stand for every artist doing.

Because I can't wait any longer, I have requested to be relieved of my duties as Director as soon as possible, and in no case later than the end of this academic year. I have requested however, also to be permitted to continue teaching here, because here is still the center of the artistic tradition most important to me, a center to which I feel I can yet offer much in teaching, a center also which has, in the work of its students and faculty, much to offer me in challenge and inspiration.

The most important experience of my life has been my almost ten years of service to you; I pray that the coming years of work in art will be as great.

Sincerely,
Fred Martin

Director of the College, Fred Martin, has announced his resignation and it is with much regret that we see him step down after ten years, but are pleased that he will stay on as an instructor. Fred received his B.A. in 1949 from U.C. Berkeley, studied at the California School of Fine Arts under Mark Rothko and Clifford Still, and received his M.A. in Art from U.C. in 1954. He has taught painting, drawing, and art history at the Art Institute since 1958. Fred was Director of Exhibitions in 1964/65 and became Director of the College in 1965. He received a National Council on the Arts Fellowship in 1971. His works are in the collections of the Oakland Museum, the Pasadena Museum of Modern Art, the San Francisco Museum of Art and the Whitney Museum.

As Director, Fred had the often thankless task of being in the student, faculty and budget crossfire that goes on around here. Thank you, Fred.

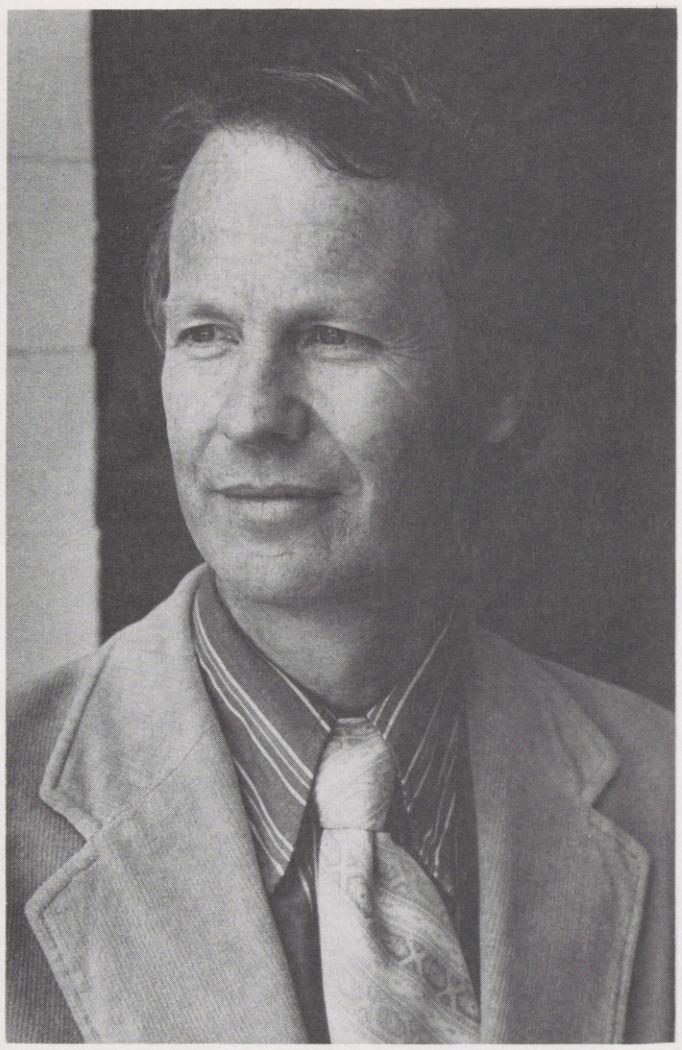
Art work submitted for the EYE may be left in Diane Harsh's office.

SFAI HAS NEW CAREER COUNSELOR

Ms. Karen Kobrosky is the Art Institute's new full-time placement and career counselor. Ms. Kobrosky is presently busy developing various programs for students in the areas of job placement, career placement, and access to vocational and educational programs within the Bay Area.

Within the week, registration packages will be available in the cafeteria for those students who wish assistance from the Placement Office. After filling out the information forms and making an appointment with Karen, she will work with each student, providing information and assistance in desired areas. The EYE will have more information about the new program in the next issue.

Placement Office hours are 10-12, Tuesday, Thursday, and Friday and 11-12, 2-4 on Wednesday.



FRED MARTIN

REVIEW

The subject of Rene Gelpi's show at the Galleria De La Raza–ghetto residents–is probably one of the most overdone in photography, but it has rarely been done with as much compassion and directness as Gelpi has given it. Many such projects have failed because no matter how much the photographer cared or felt about his subjects, he remained an outsider, and only the superficial characteristics of ghetto life came through, or the people were sentimentalized or dehumanized. Gelpi has all the obivious detail and characters of the ghetto–the jackets and weapons brandished by the street gangs, the chipping paint and graffiti on the walls, the small rooms housing large families, the denisens of seedy gyms and the pathetic prostitutes. But Gelpi has lived with his subjects; he has been a member of a street gang; many of his subjects are his friends, and their humanity comes through with great force as they look directly into Gelpi's camera. Many show open defiance or hostility, especially the street gangs, but it is obviously toward the world and not toward Gelpi, who is accepted as an equal. The directness and feeling of closeness between Gelpi and his subjects is emphasized by Gelpi's superb technique. The wide angle lens draws the viewer into the photograph, the prints are bold and graphic in tone and composition, and the sharpness and detail is more like a large camera than the 35mm Gelpi uses. Gelpi has been awarded a $4,500 Creative Arts Public Service grant to continue his work, one of 14 such grants awarded out of 400 applicants, and he is adding to his work at the rate of 1,000 prints a year.

John Swanda

MONTY CARDWELL TALKS ABOUT URBAN ARTS

Rafih: How do you explain the birth of Urban Arts?

Monty: About five years ago, Mr. Fred Martin, Mr. Geer Mortor, Mr. Carlos Villa, Miss Mary O'Neil and myself decided to create a group from the San Francisco Art Institute students with different ethnic backgrounds. These students also have an artistic cultural background that we use in the Program like photography, filmmaking, painting, arts and crafts, etc.

Rafih: How does the Program present itself?

Monty: We started working in the Telegraph Hill Neighborhood Association with a single Program that involved different mediums. Today we have eight different agencies in which we run twenty different Programs and groups with members from different races and nations. This allows us to exchange continuity of the cultural movement and artistic works. We are interested in creating a viable communication in the community.

Rafih: How do you prepare yourself to do this kind of work?

Monty: Well, as you can see our students who work within the reach of the community develop a certain understanding and love for people. One of our functions is to recruit such people into the Urban Arts Community involvement and give them a chance to work in different communities so they can improvise and expand their talents while at the same time sharing their problems exchanging critiques and social opinions.

Rafih: So they learn from each other.

Monty: Our student volunteers in the Program are from both sexes and agree as volunteers to share responsibilities toward the groups. It is not unusual to see the Director consulting with members and orientating them to help people that come to us with their social situations. By helping them to get involved in their lives many times it is necessary to go directly to the roots such as home and even prisons. We try to offer them solutions to their social problems.

Rafih: What is the public's reaction?

Monty: The public responds with acclamation to our Program. We have received many visits to our host agencies and studios and we have received many donations that have allowed us to survive. The members produce artistic objects some salable like photography, paintings, ceramics, etc. Through our self help Programs we are seeing progress and prosperity in our community.

Rafih: What is the volunteer's reaction to the Program?

Monty: Oh yes. They enjoy it. In fact, they love it and they are extremely satisfied with the results.

Rafih: What are the manifestations or in what way does the Center exhibit their activities to the Public?

Monty: Well this year we had an opportunity to participate in the Festac Festival activities in Laney College. We were responsible for the youth exhibitions. Film, that's you, Rafih, directed and recorded the activities. We also participated in the Nehomachi Fair with all of our different groups. Then there was an Independence Day folk festival at Fort Mason and North Beach Photo Fair and a few schools like Benjamin Franklin, etc.

Rafih: How does your Program survive?

Monty: Well my friend, with donations. You see, everyone is hearing about our Program and becoming interested. For example, we just received a donation for a

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Charles Thomas, Urban Arts filmmaking student, assists Orlando Myers (right) in filming a scene from "Who Am I", an Urban Arts project.

PERRY SMALL

LOOKING AHEAD . . .

to upgrade present facilities, particularly in expanding studio space (printmaking has first priority) and in renovating the World Studies area. Student complaints involving the library's book and periodical collection, and the non-lighting in the reading room have also been brought to his attention.

FINDING A NEW DIRECTOR

Fred Martin's recent decision to return to full-time painting (while still teaching his art history classes) necessitates an immediate search for his successor as Director of the College. Mr. Herstand stated that the search for and selection of a new Director is primarily an administrative undertaking (i.e. read, little or no student participation in the final decision). However, interested students may pass their thoughts on this matter to the three student members of the Board of Trustees, Arthur Hardman, Lawrence Smithy, and an as yet un-elected graduate student. These SUC members act as the student's voice on the Board and will present the SUC concensus on the type of person we would like to have as our new Director .

We would hope that Mr. Herstand would invite student participation in issues that directly concern them. The selection of a new Director is of greatest importance at this time. The next few years are going to be crucial ones for the school, with SFAI either growing better or folding completely. Mr. Herstand will have his hands full transfusing new life into the Institute while simultaneously fighting rising costs, a process that will be much smoother if students participate.

Peter Seel

URBAN ARTS ...

film facility from Transamerica. They offered us a complete studio setup for 8mm. By the way, our opening of this new facility will be this October 30 at Booker T. Washington Community Center and everyone is invited. The address is 800 Presidio.

Rafih: Well, Mr. Cardwell, do you have any special remarks before I leave?

Monty: Yes, as a matter of fact, I do. I extend my invitation to all our students to participate in our cultural activities and share our experiences by taking community involvement courses. WS4, 6A and 6B. We work for the community and with the community.

Rafih: Thank you.

Il n'est pas idiot--ce lui qui aprends des autres.

Rafih--Benjelloun

NOTICES

The SFAI Women's Union meets every Wednesday at 12:00 noon in the Cloud Room (19A). All women are invited.

The Student Unity Council meets in the conference room every Tuesday at 4:30. All students are invited to sit-in and participate in the debate on issues before student government.

The SFA EYE is the student publication of the San Francisco Art Institute, issued five times a semester at highly erratic intervals.

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